



EB 2 4 1942

Armored Car in Action, photograph by Private John H. Nachmann, Fort Custer, Michigan.

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RCN's Bulletin of THE MUSEUM OF MODERN ART

New

3 VOLUME IX FEBRUARY 1942



Walkie-Talkie (or portable wireless), pencil drawing by Sergeant Frank Irvine, Headquarters Company, 11th Infantry, Fort Custer. A designer for General Motors before his induction, Irvine had turned his surprising skill for realistic drawing to dog portraiture as a side line. He is fond of talking about the famous people whose dogs he has delineated.

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Army Illustrators:

All over the country soldier-artists in Army camps are spending much of their limited spare time depicting the Army scene; the life, the spirit, the activity of the soldier who has endured the hardships of long marches, sleepless nights, chiggers and snakes, who has carried a pack or ridden the hard dusty seat of a truck. One of the first commanding officers to realize the importance of such artistic development in the Army was Major General Joseph M. Cummins, Commander General, Sixth Corps Area. He saw in it an opportunity to build up Army morale in general, to satisfy in particular those men who had been artists prior to their induction and to interpret to the soldiers' families and to the public at large the true, interesting story of life in camp and in the field. To this end a group of Army illustrators at Fort Custer, Michigan, sponsored and encouraged by the Post Morale Officer, Major Harry E. Cooper, received a building and suitable facilities for their use, and Sidney W. Seeley from the Michigan Arts and Crafts was appointed to supervise the group.

When the Custer Army Illustrators first met last March as part of a recreational program, the immediate objective was a hobby class for any soldiers of the post who might be interested in art. At the beginning the work was limited to life drawing from a pretty girl model. Then the Post Morale Officer set the group to work turning out posters to advertise boxing, movies, football games and camp shows. Silk-screen equipment was installed to take care of the large volume of this rapidly increasing business. Some of the boys who had been commercial artists were skillful in the technique, and the rest found it a fascinating and useful



Eleventh Infantry Band II, ink and watercolor by Private Leonard Krimsin, 11th Infantry Band, Fort Custer. One of the most versatile of the group, Krimsin is called upon for all kinds of jobs from portraits to posters. Besides being an accomplished painter, he is the Band's best drummer.

process to learn. In addition to posters, the group devoted time to the design and execution of insignia and, of great importance, the painting of portraits. Most crucial sitting was that of Major General Cummins, their highest ranking superior. "Don't pull your punches, boys," he told three soldier-artists, and they turned out three good, strong portraits.

Not long after the group's first meeting, a whole Division moved out on maneuvers to Tennessee. Sketching materials were hastily gathered and given to the men of the illustrators' group. When these soldiers returned from one of the most strenuous war-games ever held in the United States, they pulled from their kit-bags scores of sketches and drawings made during their rare halts and pauses in the South. Results were astonishingly good; they showed serious devotion on the part of the soldier-artists to the purpose of depicting the Army scene with unvarnished realism and a remarkable ability to capture this scene from the soldier's viewpoint. Civilian amateur and professional artists had been transformed into soldier-artists. Reality and straightforward documentation had supplanted the old romantic glorification and false dramatization of war and the slick suavity of commercial drawing.

In August of last year, Fort Custer Army Illustrators held an exhibition, the first of its kind in the new Army, at the Camp Service Club. Soldiers who saw the exhibition, many of whom had never been inside an art gallery, enjoyed it thoroughly. Civilian visitors too came and admired. The work of the group showed them a new aspect of the Army; there were many phases of Army life they had never seen or heard of before. Newspapers made much of it and, most important, the Army approved. Army officials saw that it was not only authentic material, but that here was a source of enlivenment to the Army and a vivid medium for conveying the Army's purposes and processes to civilians and soldiers.

Thus the group's more significant function evolved, and each soldier-artist has become aware of the opportunity to document the tremendous war effort of the United States. No one can do it better than these men who

are living it. The Museum of Modern Art is showing this work to call attention to Major Cooper's significant precedent, and in the hope that other forts and training stations will follow Fort Custer's example. If this is done art will soon become a useful and integral part of the life of our increasing military forces.

Selections from the work of the Fort Custer Army Illustrators will be on view on the first floor of the Museum until April 5. In addition to paintings and drawings by soldier-artists, the Museum is exhibiting numerous examples of the work of Fort Custer's soldier-photographers, also illustrating camp and Army life. Variety of background, talent and outlook are factors contributing to the interest of the exhibition. The men's wide range of experience, doubtless to be found in any Army camp, gives breadth and variety to their pictures, which portray not only the exterior manifestations of Army life but also the point of view and spirit of men who are filling camps all over the United States.

THE MUSEUM'S ARMED SERVICES PROGRAM:

To aid in the continuation and expansion of its work with the armed forces, the Museum has appointed James T. Soby as Director of its Armed Services Program. Mr. Soby, who is well known as a collector and writer on modern art and photography, has been making a survey and consulting with Army and Navy morale officers as to ways in which the Museum can best utilize its facilities to the advantage of men in the armed forces. He will attempt to secure for the Museum additional exhibitions like the current *Army Illustrators* for the dual purpose of giving encouragement to artists in the armed forces and of informing the civilian population. He

Interior of a Barracks, water-color by Private Wallace Brodeur, Medical Detachment, 2nd Infantry, Fort Custer. Brodeur came to the Army from a job with a well-known advertising firm in Chicago. He objected strongly to the disorder created by the oil painters in the general studio, so he was given a separate room in which to do his work. He keeps it immaculately spotless, like his paintings. He has no sympathy for the careless quality of some modern art.



Church Service, photograph by Private J. H. Nachmann, Headquarters Company, 11th Infantry, Fort Custer. A tall, lean German, Nachmann has been in this country only three years. After thorough investigations by cautious Army officials, he was given the opportunity to work with photography for which he has an amazing gift. He learned his art in Germany, and his careful technique and excellent composition reflect this training. Recently Army doctors have discovered that Nachmann has a heart ailment which will keep him in the hospital for several months.

will also assemble certain specified materials for exhibition and distribution to camps and naval reservations. Mr. Soby has already obtained a large group of photographs generously donated by 59 outstanding professional photographers. This collection when complete will set out as a circulating exhibition to tour camps in the New York region.

The Museum has decided to offer many of its own art publications to camp libraries and to supply certain recreation rooms with color reproductions. In addition the Museum is starting a campaign to persuade civilians to give art books for use in camp libraries. This activity is the result of an investigation which revealed that there was

a definite desire on the part of many Army men for art books to supplement other reading matter in the camp libraries. The Museum will act as depot for any books contributed and will see that they are distributed where they are wanted most.

CAMERA CLUBS SURVEY:

An activity of the Museum which relates to Civilian Defense is a survey of the 8,000 Camera Clubs in the United States aimed to enlist the part-time volunteer services of amateur photographers for State or Federal agencies. The Museum is collecting all available data under the direction of Colonel Edward Steichen, Consultant to the Office of Emergency Management.

Americans 1942: 18 ARTISTS FROM 9 STATES:

Now current at the Museum is the first exhibition of a series planned to show the work of artists of the United States. The 200 paintings and sculptures will remain on view at the Museum through March 8 and will then be circulated to other museums and art galleries throughout the country.

The exhibition was directed by Dorothy C. Miller, Associate Curator of the Museum's Department of Painting and Sculpture, who traveled over the country last summer in search of the best work of artists, many of them little known—in some cases entirely unknown—to the New York art world.

Miss Miller has edited and written the foreword to the catalog for the exhibition which contains 128 pages and is illustrated by 123 halftone reproductions of the artists' work. Biographies of the artists, most of them written by the artists themselves, are included. Bound in boards, the catalog is on

sale for \$2.00, and in paper, if bought at the Museum, for \$1.00.

Two painters in this show are of particular interest to the New York public inasmuch as neither has ever had a one-man show and their work has heretofore been virtually unknown in this city. Morris Graves, aged 31, was formerly on the Seattle WPA Art Project. He is at present employed by the Seattle Art Museum for six months out of the year and is able to devote the other six months to creative work. Hyman Bloom was born in Latvia in 1913 and came to this country when he was seven years old. He has lived and worked in Boston ever since.

The Museum has undertaken to sell works of art from the exhibition for the benefit of the artists. During the first ten days of the exhibition no less than 36 paintings and sculptures were sold.

Latin-American Acquisitions:

The Museum has recently announced the acquisition of twenty works of art executed by Latin-American artists. The works include a large figure of Christ sculptured in jacaranda wood by the Brazilian artist Maria (Maria Martins); paintings by the well-known Mexican painters Orozco and Siqueiros, by the Brazilian painter Cândido Portinari and by the young Cuban artist Wilfredo Lam; and drawings by Rivera, Orozco and Portinari.

The *Christ*, by the Brazilian sculptress Maria, is an imposing figure of heroic size and heroic mood. Rather than the gentle image of meekness and humility so frequently portrayed by conventional religious artists, the sculptress has carved a Christ towering with wrath, his clenched fists meeting above his head in a gesture of righteous fury. The artist has vigorously expressed the words from the Gospel of St. Matthew carved in Latin across the base: "Woe unto you, scribes and

Building the Palace of Cortes, by Diego Rivera. The Museum's pencil drawing (right) is a composition study for the fresco (left) in the Palace of Cortes, Cuernavaca, Mexico. The Cuernavaca fresco series was commissioned by the American Ambassador, Dwight W. Morrow, in 1929. This is one of eleven drawings by Rivera and Orozco presented to the Museum by Mrs. John D. Rockefeller, Jr.





VAE VOBIS, SCRIBAE ET PHARISAEI, HYPOCRITAE! are the words inscribed around the base of this vehement figure of Christ by Maria (Maria Martins), Brazilian sculptress. The statue, nearly eight feet high, was chiseled from a log of jacaranda, a Brazilian wood rich brown in color and of great weight and hardness.

Pharisees, hypocrites!" Maria Martins was born in Minas Geraes, Brazil. At first she studied music with the intention of becoming a concert pianist but soon turned to drawing and painting, studying at the Academy of Fine Arts in Rio de Janeiro and later in Paris and Belgium. Her masters in sculpture were Barjanski and Jespers. Although she works in bronze and terra cotta, she prefers to use various Brazilian woods which she carves in spite of their extreme hardness. Madame Martins, who works as a sculptress under the name Maria, recently had a one-man show of her sculpture at the Corcoran Gallery in Washington.

The two paintings by Orozco, *Peace* and *The Cemetery*, with their quiet composition and elegiac mood, contrast strikingly with the black, brutal violence of Siqueiros' two duco panels, *Echo of a Scream* and *Ethnography*. Among the drawings by Rivera and Orozco are several studies for the mural paintings of the 1920s, works which made these two artists renowned as the leaders of the Mexican Renaissance.

With these new acquisitions the Museum now has beyond much question the most comprehensive collection of the work of the three foremost Mexican artists. By Orozco the Museum owns a fresco, *Dive Bomber and Tank*, five canvases, two drawings and many lithographs; by Rivera the fresco *Zapata*, three oils, ten drawings and numerous watercolors and prints; by Siqueiros five large paintings and several prints.

The *Scarecrow* by Cândido Portinari is generally considered his best work of 1940. It was purchased at the end of the artist's one-man show held at the Museum in the fall of that year. Portinari has recently completed a series of mural paintings for the Library of Congress.

Wilfredo Lam's *Mother and Child* is the first

work by a Cuban artist to enter the Museum Collection. Lam (Lam-Castilla) was born in 1902 at Sagua-la-Grande, Cuba. In 1921 his native town gave him a purse to study at the Academy in Havana and in 1925 he received a government grant for study in Spain but, soon after, the unacademic spirit of his work cost him official support. For years he lived in poverty in Spain. In 1938 he went to Paris where he became a protégé of Picasso and was given a one-man show there in 1939 and in New York in 1940. In 1941 he returned to Cuba.

Check-list of Paintings and Sculpture:

MARIA (Maria MARTINS), Brazilian.

Christ, Jacaranda wood, 7' 10½" high, 23" wide, 19½" deep.

Gift of Nelson A. Rockefeller.

SIQUEIROS, David Alfaro, Mexican, born 1894.

Echo of a Scream. 1937. Duco on wood, 47⅞" x 35⅞".

Gift of Edward M. M. Warburg.

Ethnography. (1939). Duco on masonite, 48⅞" x 32⅜".

Mrs. John D. Rockefeller, Jr. Purchase Fund.

PORTINARI, Cândido, Brazilian, born 1903.

Scarecrow. 1940. Oil on canvas, 51½" x 64".

Mrs. John D. Rockefeller, Jr. Purchase Fund.

OROZCO, José Clemente, Mexican, born 1883.

The Cemetery. (1931). Oil on canvas, 27" x 39⅞".

Given anonymously by a Trustee.

Peace. (1930). Oil on canvas, 30¼" x 48¼".

Given anonymously by a Trustee.

LAM, Wilfredo, Cuban, born 1902.

Mother and Child. 1939. Gouache, 41" x 29¼".

Mrs. John D. Rockefeller, Jr. Purchase Fund.

Also included in the recent acquisitions are nine drawings by Diego Rivera and two drawings by Orozco, gifts of Mrs. John D. Rockefeller, Jr.; and two drawings by Portinari, one the gift of Sam A. Lewisohn, the other acquired through the Mrs. John D. Rockefeller, Jr. Purchase Fund.



Ethnography, by David Alfaro Siqueiros. The figure of a modern Mexican peon with the spectral face of an ancient Aztec stone mask.

Dancers in Movement:

This exhibition, current in the Museum Auditorium Gallery until March 1, has been arranged by the Dance Archives of the Museum. It represents a cross section of dance photographs made by Gjon Mili, the first photographer to use commercially the extraordinary stroboscopic light technique developed in 1931 by Professor Harold E. Edgerton of Massachusetts Institute of Technology. The technique makes action appear to stand still by synchronizing camera exposures with light flashes the speed of which is equal to that of the object. By this device a bullet can be stopped in flight, and a drop of water will appear to hang in mid-air; the scientist can study the movement of gases, the industrial expert can discover manual inefficiencies in his production lines; the golfer, errors in his swing.

Gjon Mili, engineer - photographer, was born in southern Albania in 1904 and came to the United States in 1923. After receiving a degree in electrical engineering at Massachusetts Institute of Technology, he became a lighting research engineer with Westinghouse Electric Company and was responsible for the development of the biplane filament lamp, the brightest incandescent tungsten light source available.

With his high speed camera and multi-flash equipment Mili has analyzed the actions of all kinds of athletes, he has "frozen" the intricate motion of Josef Hofmann's

hands while playing the piano, he has assisted airplane manufacturers in making leak-proof gas tanks through the use of his keener-than-eye photographs which show whether gas escapes by vaporization through bullet-holes. Many of his revealing photographs have been reproduced in Life magazine.

The dance is the best and probably the most difficult subject matter Mili has ever had for the high speed camera. Since 1938 he has photographed many of the leading dancers of our time. Here he has had the job of expressing time, movement and space in one artistic whole, of imagining the composition of the picture he was about to take when the dancers were not yet in front of the camera. A single photograph, no matter how fortunate its composition or its expression of feeling, can at best suggest only the mood without indicating the line of movement or the phrasing. In order to record an entire movement on a single plate, the camera was held open while lights with high speed tubes were flashed repeatedly, thus impressing a multiplicity of images on the same plate. The pattern could be changed at will by altering the speed of the flashing. This has made possible the truly creative presentation of dance movement through the medium of the camera in this first exhibition of the work of Gjon Mili.



1. *José Limon and Charles Weidman*

2. *Down Beat—Franziska Boas*



Photography—NEW ACQUISITIONS:

An important group of photographs covering a period of seventy-five years in the growth of photography as a pictorial art has recently been acquired by the Museum of Modern Art. Among the most outstanding of these are four original platinum prints by Alfred Stieglitz all dating from 1914-15 and relating to the gallery '291' which Stieglitz conducted at that number on Fifth Avenue. These are the first Stieglitz platinum prints to enter

the Museum's collection, and their acquisition is due to the generosity of the painter Charles Sheeler. A very important gift to the photography collection was that of James Thrall Soby who donated over 100 Man Ray photographs. Other interesting groups came from Kurt Baasch and the late Albert M. Bender.

A selection of the new acquisitions is on exhibition in the Museum until February 25.

Gathering Water Lilies, platinum print by Dr. P. H. Emerson extracted from the album Life and Landscape on the Norfolk Broads published in 1886. This little known photographer was one of the first to consider photography as a pictorial art in its own right. His book Naturalistic Photography, 1889, is the first serious esthetic consideration of photography. His work has a surprising modernity in feeling due to the straightforward and sympathetic use of the camera. The Museum owns 40 of Emerson's prints. So far as is known there are no prints of his works in other museums.



Museum Notes

EXHIBITIONS AND FILM SHOWS:

AMERICANS 1942: 18 ARTISTS FROM 9 STATES, January 21 through March 8. See page 6.

ARMY ILLUSTRATORS: February 3 to April 5. See pages 1-5.

DANCERS IN MOVEMENT: January 13 to March 1. See pages 10-11.

HENRI ROUSSEAU: March 17 to May 3. The most comprehensive exhibition ever held in the United States of the work of this great modern primitive. Directed by Daniel Catton Rich, Director of Fine Arts at the Art Institute of Chicago, and sponsored jointly by the Museum of Modern Art and the Art Institute.

CHILDREN'S FESTIVAL OF MODERN ART: March 10 to April 26. An exhibition to introduce younger children to modern art. A maze will admit children aged 3 to 6 to one section and those aged 7 to 12 to another, with appropriate activities to stimulate ingenuity in each group.

Exhibitions of New Acquisitions:

LATIN-AMERICAN ACQUISITIONS: January 13 to February 15. See pages 7-9.

On February 18 two exhibitions of new and recent acquisitions will be put on view:

AMERICAN DRAWINGS presented by Mrs. John D. Rockefeller, Jr., and **CUBIST AND ABSTRACT ART**, painting and sculpture by European and American artists.

PHOTOGRAPHY: New acquisitions, January 13 to February 25. See page 12.

FRONTIER PHOTOGRAPHS: March 3 to April 5.

A number of purchases from the exhibition **AMERICANS 1942: 18 ARTISTS FROM 9 STATES**, will be announced in the near future.

Films:

The Museum of Modern Art Film Library announces a repetition of **A CYCLE OF 300 FILMS, 1895 TO 1940**, beginning on February 15. This series of notable motion pictures of the past is divided into two sections: The Silent Era and The Sound Film. The films will be shown in the Museum Auditorium daily at 4 p. m. and on Sundays at 2 and 4 p. m.

The Museum will continue the presentations of **SAFETY FOR THE CITIZEN**, two programs of documentary films composed of six short films each made in England to show citizens what to do and what not to do in modern warfare. The programs will be given at 3 p. m. daily except Sunday, on Sundays at 1 p. m., and on Wednesday evenings at 6:30 and 9 p. m. They will be shown in addition to the regular film programs throughout their period of usefulness to the public.

COMPETITION:

UNITED HEMISPHERE POSTERS:

In the belief that art is an important conciliator of minds and an effective means of communication between people far and near, the Museum is holding a United Hemisphere Poster Competition. The purpose of the Competition is to enable the artists of all the Americas to play a rôle suitable to their talents in tightening the bonds of hemisphere culture and defense. The Competition is divided into two sections: one for citizens of the United States, its possessions and Canada and Newfoundland, and one for citizens of Latin-American Republics, with \$1,250 in prizes for each section. The closing date for receipt of entries is July 28. All winning posters will be placed on exhibition in the Museum of Modern Art and will thereafter be shown in other cities throughout the hemisphere. A complete catalog of the exhibition, with reproductions of winning posters, will be published with English, Spanish and Portuguese text.

Winning designs will also be placed at the disposal of Government agencies and it is expected that some of the winning designs will be reproduced in color throughout the Americas. For further information regarding the Competition, address Eliot F. Noyes, Department of Industrial Design, Museum of Modern Art, 11 West 53 Street, New York City.

PUBLICATIONS:

HENRI ROUSSEAU. The Museum is publishing the catalog of the retrospective exhibition of the work of Rousseau which is being sponsored jointly by the Art Institute of Chicago and the Museum of Modern Art. The text has been prepared by Daniel Catton Rich, Director of Fine Arts at the Art Institute. The catalog contains 80 pages and 50 plates, 4 of which are in color. All members will receive this catalog at the time of the opening of the exhibition on March 17. For sale, in cloth binding, at \$2.00; in paper, \$1.00, at the Museum only.

PUBLICATIONS (Cont'd)

AMERICANS 1942: 18 ARTISTS FROM 9 STATES.
See page 6.

REPRODUCTIONS:

The Museum has recently added 18 new color reproductions to the *Art in Our Time* color series. These are mounted on formats 11¼ x 14 inches. Artists included are Chagall, Ernst, Speicher, Tanguy, van Gogh, Weber, Dali, Miro and Rousseau. Price 25 cents each.

Five new sets of printed postcards have been published by the Museum under the following titles: *Drawings by American Artists* in the Museum Collection; *American Landscapes* in the Museum Collection; *Modern Primitives* in the Museum Collection; *Pioneers of Modern Painting* in the Museum Collection; *Paintings by Henri Rousseau*. Each set contains from 6 to 8 cards. Price 10 cents per set.

For complete lists of titles of color reproductions and printed postcards address the Museum of Modern Art, 11 West 53 Street, New York City.

CHAMBER MUSIC:

THE MUSICAL ART QUARTET with FRANK SHERIDAN, pianist, will present a subscription series of 3 programs of contemporary chamber music in the auditorium of the Museum of Modern Art on Monday evenings, February 16, March 9 and 23. The programs are as follows:

Monday Evening, February 16, at 8:45

ARTHUR HONEGGER	Quartet, No. II
WALTER PISTON	Quartet in C Minor
ERNEST BLOCH	Piano Quintet

Monday Evening, March 9, at 8:45

HECTOR VILLA-LOBOS	Quartet, No. III
S. L. M. BARLOW	Conversation with Chekov for violin, cello and piano
ALFREDO CASELLA	Siciliana e Burlesca for violin, cello and piano
DMITRI SHOSTAKOVICH	Quartet, Op. 49

Monday Evening, March 23, at 8:45

MAURICE RAVEL	Quartet in F
IGOR STRAVINSKY	Concertino
MARIO CASTELNUOVO-TEDESCO	Piano Quintet in F

Series tickets are \$4.95 and \$3.30, tax included. Tickets for single performances are \$2.20 and \$1.65, tax included. Members of the Museum may apply to the Museum for a 20 per cent reduction in the cost of both series and single tickets.

LECTURES:

The Museum is very pleased to be able to announce a series of 5 lectures by the distinguished art historian and lecturer, DR. EDGAR WIND. Dr. Wind, who is the Deputy Director of the Warburg Institute in London, Honorary Lecturer at University College, London, and Visiting Lecturer at the Institute of Fine Arts, New York University, will speak on "THE TRADITION OF SYMBOLS IN MODERN ART."

The dates and subjects of the lectures in the series are:

Wednesday Evening, April 1, at 8:30

THE HERITAGE OF BAUDELAIRE

Wednesday Evening, April 8, at 8:30

HISTORY OF THE MONSTER

Wednesday Evening, April 15, at 8:30

PICASSO AND THE ATAVISM OF THE MASK

Wednesday Evening, April 22, at 8:30

THE SURVIVAL OF WIT

Wednesday Evening, April 29, at 8:30

SCIENTIFIC AND RELIGIOUS FALLACIES—"Our Present Discontents"

The price of tickets to members for the series is \$2.50, and 75 cents for the individual lectures. Tickets may be obtained by the general public at \$5.00 for the series and \$1.25 for the individual lectures. (All prices include tax.)

Circulating Exhibitions: FEBRUARY—MARCH, 1942

City	Institution	Exhibition	Dates
ALTON, ILL.	Monticello College	The Artist As Reporter	Mar. 3-Mar. 24
BALTIMORE, MD.	Baltimore Museum of Art	The Popular Art of Mexico	Feb. 1-Feb. 22
CAMBRIDGE, MASS.	Harvard University	Furniture Design Today	Feb. 15-Mar. 1
CHICAGO, ILL.	Arts Club of Chicago	Barlach's "Singing Man"	Mar. 4-Mar. 25
" "	School of Design	Useful Objects Under \$10.00	Mar. 8-Mar. 29
" "	University of Chicago	Fifteen American Sculptors	Mar. 11-Apr. 1
CINCINNATI, OHIO	Cincinnati Modern Art Society	George Grosz	Feb. 6-Mar. 1
CLEVELAND, OHIO	Cleveland Museum of Art	Salvador Dali	Mar. 7-Mar. 28
COLLEGE STATION, TEXAS	Texas A. and M. College	Britain at War (camouflage)	Mar. 1-Mar. 22
COLUMBUS, OHIO	F. & R. Lazarus & Co.	Pictures for Children, I	Mar. 8-Mar. 22
DOVER, DEL.	Dover Public Schools	Children in England Paint	Feb. 2-Feb. 23
EAST HAMPTON, MASS.	Williston Academy	How To Make A Photogram	Feb. 3-Feb. 17
GROTON, MASS.	Groton School	How To Make A Photogram	Mar. 7-Mar. 19
HOLLINS COLLEGE, VA.	Hollins College	Ancestral Sources of Modern Painting	Feb. 16-Mar. 2
HYDE PARK, MASS.	Milton Academy	How To Make A Photogram	Feb. 19-Mar. 5
INDIANA, PA.	State Teachers College	Emotional Design in Modern Painting	Feb. 6-Feb. 20
ITHACA, N. Y.	Cornell University	Ancestral Sources of Modern Painting	Mar. 9-Mar. 30
" "	" "	Pictures for Children, II	Feb. 20-Mar. 6
LAFAYETTE, IND.	Purdue University	T.V.A. Architecture & Design	Mar. 9-Mar. 30
LAKE FOREST, ILL.	Lake Forest Academy	The Face of America	Feb. 16-Mar. 9
LAKEVILLE, CONN.	Hotchkiss School	English Color Lithographs	Feb. 5-Feb. 19
LONDON, ONT.	Public Library	Britain at War (paintings and drawings)	Feb. 6-Mar. 6
LYNCHBURG, VA.	Randolph-Macon Woman's College	New Silk Screen Prints, II	Mar. 4-Mar. 18
MILWAUKEE, WIS.	Milwaukee Art Institute	George Grosz	Mar. 8-Mar. 29
" "	" " "	Picasso: Epochs in His Art	Feb. 20-Mar. 13
MINNEAPOLIS, MINN.	University Gallery, University of Minnesota	Manufacturing Modern Furniture	Feb. 1-Feb. 28
" "	" " " "	Regional Building in America	Feb. 3-Feb. 28
" "	" " " "	Useful Objects Under \$10.00	Feb. 1-Feb. 28
" "	" " " "	Wooden House in America	Feb. 1-Feb. 28
MONTREAL, QUE.	Quebec Association of Architects	Stockholm Builds	Feb. 19-Mar. 7
NEW HAVEN, CONN.	Yale University Art Gallery	Art of Australia	Mar. 2-Mar. 23
NEW ORLEANS, LA.	Isaac Delgado Museum	New Silk Screen Prints	Feb. 3-Feb. 24
" "	" " "	Pictures for Children, I	Feb. 8-Mar. 1
NEW YORK, N. Y.	Citizens Savings Bank	Posters for National Defense	Mar. 3-Mar. 24
" "	Ethical Culture School	Pictures for Children, II	Mar. 10-Mar. 23
NORTHAMPTON, MASS.	Smith College Museum of Art	Salvador Dali	Feb. 1-Feb. 28
" "	" " " "	Joan Miro	Feb. 1-Feb. 28
NORTHFIELD, MINN.	Carleton College	New Silk Screen Prints	Mar. 4-Mar. 25
" "	" "	The Plan of a Painting	Feb. 9-Mar. 2
OMAHA, NEB.	Society of Liberal Arts, Joslyn Memorial	Indian Art of the United States	Feb. 19-Mar. 22
OTTAWA, CAN.	National Gallery of Canada	Art of Australia	Jan. 15-Feb. 15
OXFORD, OHIO	Miami University	The Artist As Reporter	Feb. 3-Feb. 24

Circulating Exhibitions (Cont'd)

<i>City</i>	<i>Institution</i>	<i>Exhibition</i>	<i>Dates</i>
PHILADELPHIA, PA.	Philadelphia Art Alliance	Rainey Bennett: Watercolors of Venezuela	Feb. 9-Mar. 1
PITTSBURGH, PA.	The Buhl Planetarium	Britain at War (camouflage)	Feb. 1-Feb. 22
" "	" "	Posters for National Defense	Feb. 3-Feb. 24
POUGHKEEPSIE, N. Y.	Vassar College	Image of Freedom	Feb. 11-Feb. 26
" "	" "	Joan Miro	Mar. 7-Mar. 28
PRINCETON, N. J.	Princeton University	Georges Rouault (Small)	Mar. 6-Mar. 27
ST. PAUL, MINN.	St. Paul Gallery & School of Art	Emotional Design in Modern Painting	Mar. 1-Mar. 29
SAN FRANCISCO, CALIF.	San Francisco Museum of Art	Fifteen American Sculptors	Feb. 3-Feb. 24
" "	California Palace of the Legion of Honor	Painters As Ballet Designers	Jan. 19-Feb. 15
" "	San Francisco Museum of Art	Picasso's "Seated Man", 1911	Feb. 21-Mar. 14
SWARTHMORE, PA.	Swarthmore College	Barlach's "Singing Man"	Feb. 3-Feb. 24
TOLEDO, OHIO	Toledo Museum of Art	Children in England Paint	Mar. 2-Mar. 23
TORONTO, CAN.	Art Gallery of Toronto	T.V.A. Architecture & Design	Feb. 6-Mar. 1
TULSA, OKLA.	Philbrook Art Museum	Regional Building in America	Mar. 4-Mar. 25
UNIVERSITY, LA.	Louisiana State University	The Popular Art of Mexico	Mar. 15-Mar. 31
UNIVERSITY, VA.	University of Virginia	Evolution of the Skyscraper	Feb. 1-Feb. 15
WELLESLEY, MASS.	Wellesley College	Twelve Small Pictures	Feb. 16-Mar. 9
WILLIAMSBURG, VA.	College of William and Mary	History of the Modern Poster	Feb. 28-Mar. 14
WILMINGTON, DEL.	Wilmington Society of Fine Arts	The Plan of a Painting	Mar. 9-Mar. 30

SECONDARY SCHOOL EXHIBITIONS:

AUSTIN, TEXAS	University of Texas	Useful Objects Under \$5.00 #21	Feb. 1-Feb. 22
CHAPEL HILL, N. C.	Person Hall Art Gallery, University of North Carolina	Modern Interiors #23	Jan. 31-Feb. 18
CINCINNATI, OHIO	University of Cincinnati	The Modern Poster #4	Feb. 11-Feb. 25
EXETER, N. H.	Phillips-Exeter Academy	Machine Art #24	Feb. 15-Mar. 1
GLOVERSVILLE, N. Y.	Gloversville High School	Machine Art #24	Mar. 9-Mar. 22
HAMILTON, N. Y.	Colgate University	What is Modern Architecture #22 (Part A and B)	Feb. 4-Feb. 18
HOLLINS COLLEGE, VA.	Hollins College	Housing: Recent Developments in Europe and America #40	Mar. 9-Mar. 23
KENT, CONN.	Kent School	Modern Pictorial Posters #15	Feb. 1-Feb. 15
LAWRENCEVILLE, N. J.	Lawrenceville School	Functions of the Camera #50	Mar. 1-Mar. 15
MINNEAPOLIS, MINN.	University Gallery, University of Minnesota	The Shapes of Things	Feb. 1-Feb. 28
NEW WILMINGTON, PA.	Westminster College	Graphic Arts #29	Mar. 2-Mar. 16
SAN JOSÉ, CALIF.	San José State College	The Modern Poster #4	Mar. 4-Mar. 18
SANTA BARBARA, CALIF.	Faulkner Memorial Art Gallery	Lettering and Arrangement in Poster Design #16	Feb. 16-Mar. 2
TULSA, OKLA.	Philbrook Art Museum	The Shapes of Things #32	Mar. 5-Mar. 19
UTICA, N. Y.	Munson-Williams-Proctor Institute	Modern Interiors #23	Mar. 1-Mar. 30
WILMINGTON, DEL.	Wilmington Society of Fine Arts	Functions of the Camera #50	Feb. 2-Feb. 23
ZANESVILLE, OHIO	Art Institute	Vincent Van Gogh #47	Feb. 19-Mar. 5

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